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LEMOS EDITOR

DECEMBER 1944

DESIGN, DECORATION, CRAFTS

VOLUME 44 NUMBER

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WILL ARMY TEACHING AFFECT ART TEACH-ING? Of course I do not know the answer to the question, but sometimes I wonder if some of the direct concentrated methods which have been employed in teaching Army recruits might be used in teaching other subjects. And I'm particularly suspicious that something along this line can be done, because when I looked over Kathleen B. Kelly's booklet, "It's Fun to Design," which she did for the Girl Scouts, it seems to me that she has employed this quick visual concentrated And best of all, anyone who goes through this booklet leaves it with a sense of enthusiastic confidence. Isn't that what we need to carry through our work? And by the same token, that is what the pupils need. If you would like to see what Miss Kelly has done in just thirty pages on the subject of Design, then send 77 cents to cover the postpaid cost of one of these booklets. Send money direct to Secretary, School Arts Family, 1412 Printers Building, Worcester, 8, Massachusetts.

NATURE AND ART-BOON COMPANIONS

Here is one of the finest treats which the Secretary has come across in many a day. A copy of the Junior Natural History Magazine was received and I can tell you that there are many, many helps which would give you new ideas in your art work. This is not an art magazine, but is primarily to help pupils understand more about Natural History. But, when I open up the magazine and note on the inside front cover two grand sketches in charcoal of a lion and a deer with its young, later on something about the colors of leaves in the Autumn, and to find on the back page "how to make leaf prints," I think it is well worth the subscription price of \$1.25. You find interesting information about animals and plant life, as well as the ideas that can be used in art classes. But remember, this is a Natural History Magazine first, which will start you thinking about things you may be able to use in your class. I recommend it highly. Send your year's subscription to Charles J. O'Connor, Circulation Manager, The Junior Natural History Magazine, American Museum of Natural History, New York 24, New York. Twelve issues will give you a wealth of material, and here is a chance to cut out pictures and put them in your growing scrap collection of animal drawings as well as interesting hints for future last-minute suggestions.

PAN-AMERICAN INFORMATION

You have been reading reports in the Family Circle on the various books which have been issued by the Coordinator of Inter-American Affairs with one booklet on each country. These booklets have proved to be so interesting that I think it well to list them all again. Remember each book uses numerous illustrations in pictorial form to show quickly facts and figures which might take pages and pages to describe in text. There are resource maps, charts showing products, number of people and some of the sketches on the pages indicating machinery or architecture are worthy of study in any class. Remember we are entering an era where art is going to become as important a tool of expression in everyday life as the written words. Here is the list of booklets:

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C-43	Chile—Land of Contrasts	10 cents
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		10 cents
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N-31	Neighbors—A Self Portrait	10 cents
P-43	Peru-Land of Tradition	10 cents
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AR-3 Argentina-Profile of a Nation 10 cents

The above may be obtained from Superintendent of Documents, Washington, D.C. When you send in order, use the symbol which appears before each title as well as the name of booklet.

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This packet will give you some of the most interesting information about the country which is half the size of the United States and which has one-fifth of all the people in the world.

India seems ageless—a younger sister of ancient China, yet after you read the adventures of two American boys in present-day India you discover a new young India—this story is an excerpt from the National Geographic Magazine.

Want this loan packet? Send request for a twoweek visit to Loan Packet Service, Inter-American Educational Relations, U.S. Office of Education, Washington 25, D.C.

And here is still more material on India by the Friendship Press. There is a grand outline picture map, size 38- by 48 inches printed in black and white showing some of the interesting points throughout India as well as some 44 illustrations which can be placed on the map to identify different sections. The map could be colored, and be come an interesting source reference. For art teachers who are not the least bit afraid to work from a prepared piece of art as a stepping stone toward something better, this map has all kinds of possibilities. Those who are afraid of anything that might be copied, or simply as hand work should leave it alone. It has great possibilities as a self starter toward more interest in the art crafts of India. Send 51 cents to the Secretary of the School Arts Family, 1412 Printers Building, Worcester 8, Massachusetts, for a copy.

If you like still more territory in map form the 38- by 49-inch colored map distributed by The Institute of Pacific Relations of the Far East which includes India, China, Japan, Burma and the rest may be obtained for just 26 cents, sending your order direct to the Secretary of the School Arts Family, 1412 Printers Building, Worcester 8, Massachusetts

THIS GRAND IDEA IS REPEATED EVERY YEAR. Whether you are in a large city or in a small town, you can do what they have done in Detroit, namely, put on an exhibit of the painting, sculpture, and crafts work done by the Art teacher or teachers in the school. And this year, they had their 9th annual exhibition, which will be open from October 11 through November 10. There is nothing that sells art as well as actual examples of what can be done with the hand. In fact, if the Secretary ever ran an exhibition, he would make it a combination exhibition and demonstration. There is no more fascinating occupation than to watch someone shape a piece of metal, tool a piece of leather, mold a piece of clay, paint a design, or sketch with charcoal or pencil. Remember the World's Fairs always show demonstrations of how a product is made, or what it does. And by the same token, we can do a lot for the acceptance of art through exhibition and demonstration.

Free "Where we grow our trees" Map of the U.S.A. and printed in four colors, size 28 x 34 is available to any member of the School Arts Family. This is another example of a Pictorial Map, hence should give you another idea to put with your project material. On this map you see the sections of the country where we grow our trees. And in each section you find an illustration of the tree most common to each particular area. This should be an excellent reference map, because it helps all of us to know more about our own country. One of these maps is yours for the asking, plus the three-cent stamp to forward your request to the American Forest Industries, 1319 East 18th Street, North West, Washington 6, D.C. You can send your three-cent stamp either to the Secretary of the School Arts Family, 1412 Printers Bldg., or to the folks in Washington.

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School Arts, December 1944

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THE DECEMBER COVER

Christmas Family, a purely decorative and abstract study of deer. This panel was rendered in various degrees of relief which gives a two-dimensional representation of Form or Third Dimension. The background is composed of plant forms and stars. As many as five layers of Gesso were used to obtain the higher relief areas, these being applied with a brush. The animals are of red and white on a dull blue background, while accents of yellow-green and darker blue were used in the plant forms.

The purpose of this design is to demonstrate the use of Gesso in Modeling where more than one plane of relief is desired.

INTRODUCTION TO THE DECEMBER NUMBER

Russet and white and gray is the oak wood In the great snow. Still from the North it comes,

Whispering, settling, sifting through the trees,

O'erloading branch and twig. The road is lost.

Clearing and meadow, stream and ice-bound pond,

Are made once more a trackless wilderness In the white bush where not a creature stirs; And the pale sun is blotted from the sky.

-Bliss Carman

* These lines were selected for their application to the season. The author himself must have observed this wonderful advent of Winter in his native country. Canada, else he never could have expressed himself so beautifully. They could hardly have been more inappropriate now, for this first day in November is a glorious, warm, almost Summer day. A topcoat is a burden, and furs are not to be thought of. When this magazine reaches its subscribers, however, particularly in the more northerly section of the United States, the snow may be "whispering, settling, sifting through the trees, o'erloading branch and twig." Then it will be most comforting to enjoy the Winter scenery through the sunny windows of a warm schoolroom. Then it will be a pleasure, too, to turn the pages of this December number of School Arts and find inspiration and a real desire to achieve something worth while in Design, Decoration, and Crafts.

* The Editor has given us a splendid start in his six-page article on Chip Carving. Some one may say that this type of craft work is beyond the ability of the younger children. The answer to that is found in his statement that he saw "in one of several studios (in Spain) boys, ages varying from 12 to 18 years, doing beautiful Chip Carving over large surfaces, besides other more difficult types of wood carving." Furthermore, "we find many beautiful objects still produced in Africa by the primitive negro tribes." We could readily and intelligently, I hope, devote this entire "introduction" to a discussion of "Chip Carving," so thoroughly described and illustrated by the Editor. All the elements of design are found in these pages. You do not have to be an expert nor do you need intricate design problems. Read the article carefully, then have your children work out some simple designs and apply them to leather, metal, wood, or textiles. Remember what Mr. deLemos says, "Decoration of any material

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it is with considerable pride that we recommend this constructive manual for letterers, draftsmen and artists 88 pages lavishly illustrated with alphabets, advertising layouts and decorative helps for school posters and professional use.

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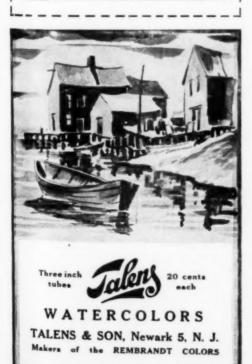
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requires restraint!" Be simple. Children will respond more joyfully and successfully thereby.

★ The telephone is the innocent inspiration for many units of Design. The evidence may be found on the note pads at the telephones of countless homes and offices. This fact may have influenced Marion Modena, Art Supervisor at Flandreau, South Dakota, who, on page 144, tells how her students got the idea of design by the simple process of "scribbling." Just lines drawn across a sheet of paper, hit or miss, and then by use of a little imagination, behold! an animal. Or perhaps an eye must be added, or some other mark of identification; but on the whole the idea worked. Design became a living thing, and everybody had a good time.

* But Miriam Hollway, Art Supervisor at Ludington, Michigan, went at the problem another way. Conditions in her school were different. She had a group of older students (apparently) whose previous art work had given them little or no idea of design, nor the meaning of the elements of composition, balance, harmony, and so forth. The illustration on page 142 shows how the drawing lesson on "still-life" was used to prove that these elements and several others are all a part of "design," and that a piece of work is not finished until all have been considered. A series of plates on which were developed the combination of different values in color, abstract and conventional design, was a successful way to teach "design for beginners."

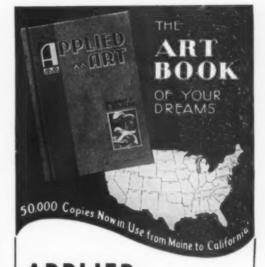
★ Exactly the same idea was employed by Miss Mamie Coleman, Franklin School, and Carmen Trimmer, Supervisor of Art, East St. Louis, Illinois. Experimenting with lines and spaces, and using considerable imagination, good results were obtained by her pupils. To be sure, there is nothing particularly beautiful about those faces on page 143, but the elements of design are there, both as to form and color values. This is the important thing.

★ Still another method of "stimulating" design was used in the fifth grade classes of Miss Hermina Otterson, Ramsey School, Alberta Lea, Minnesota. Turn to page 140 and note what an interesting lesson this must have been. Nature in one form or another has ever been inspiring to one with an artistic eye. Leaves may be the means of teaching design to many children if this plan is followed.

★ Finally, in talking about Design, let's see what William S. Rice, Art Instructor, Oakland, California, has to offer. Mr. Rice is one of our great teachers and most enjoyable contributors. His article on page 138, "Nature's Hint to the Designer," is for those who are already on speaking terms with Design, but who are seeking new ways of expression. Such are "ever on the lookout for motifs from which to create new forms of beauty." No teacher can read this article without gaining a new impression of the dignity of teaching and the inspiration to be found all about her as she seeks new forms of expression. Some of the most beautiful "earth stars" are passed by as weeds. To those with eyes and an inner perception like that of the author of this article, all nature is an open book, and design will be seen on every page.

Beautiful examples of Design, ancient and modern, will be found scattered through the magazine. Almost every page has something of interest and which may be put to immediate use.

★ Turning now to Decoration, the decorative arrangement of the woods' carpet (page 141),



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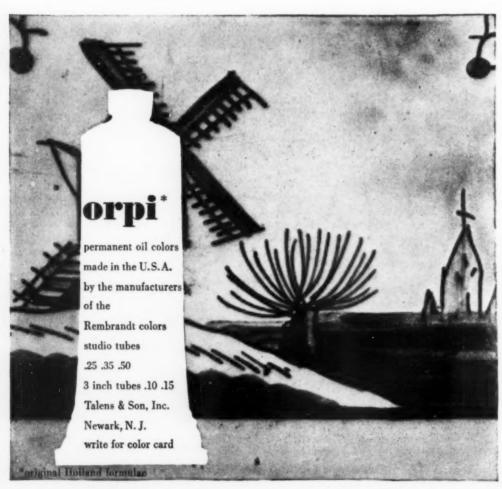
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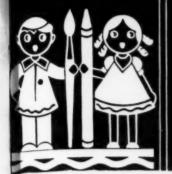


presented by a Dutch child in a Holland School, illustrates another conception of design in nature. . . . I must refer again to the Editor's Chip Carving article for the beautiful Decorative designs on page 113 . . . see also the decorative designs on costume accessories contributed by Sister M. Rufinia, Director of Art, St. Francis College, Lafayette, Indiana. With the assistance of Esther deLemos' artistic hand the illustrations complete a splendid suggestion for "Conservation Projects in Art."

* In Crafts there is an abundance of help. See that page of Jewelry (117) by students of Ohio University. Here again design motifs were first considered, very simple designs, but showing excellent results. For those schools which desire to feature metal work, a good book like "Jewelry Making and Design" is a wonderful help. Another group of articles in metal, American Indian Jewelry, on page 118, illustrates what may be done in metal craft with a minimum equipment.

* Katherine Z. Moylan, New Haven, Connecticut, says that "Ceramics are becoming more and more a part of every school curriculum." She has given us a splendid plan for "starting a ceramic department," which may be done in any of our public schools. That's on page 123 . . . Then on the opposite page, June Otterness, teacher, and Myrtle E. Sell, Art Supervisor, Alberta Lea, Minnesota, have cooperated in telling how the children in the sixth grade "learned about clay." This problem required considerable research and the assistance of parents. It proved to be a popular

(Continued on page 5-a)



A PUBLICATION for THOSE INTERESTED IN ART EDUCATION

Jane Rehnstrand ASSOCIATE EDITOR

Vol. 44 No. 4

Pedro de semos

Esther delemos Morton ASSOCIATE EDITOR

DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

The Davis Press, Inc

Worcester · Massachusetts

Publishers

he School Arts Magazine is a onthly periodical, published ten mes a year, September to June, dis indexed in the Readers' uide to Periodical Literature and the Education Index

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Subscription Rates

United States, \$4.00 a year Foreign, \$5.00

In Cenada \$4.00 through Subscription Representative Wm. Dawson Subscription Service Limited 70 King St., East, Toronto, 2

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December 1944

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Edited by ESTHER deLEMOS MORTON, Associate Editor

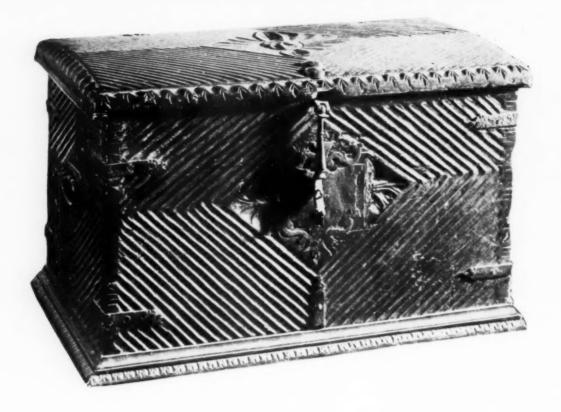
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An antique Spanish gouge-carved chest, a beautiful example of good design achieved with a series of long oblique grooves surrounding a diamond formed panel on top and three sides. The lower chest, a modern Spanish drop-front chest, is decorated with deep chip carving which harmonizes with the Byzantine and Romanesque neighboring marble and stone carvings and stone mosaic pavement

THE WHEEL HAS TURNED CHIP CARVING IS HERE AGAIN



O THE many craftsmen and others who have worked in many materials and studied the sources of varying handicrafts it is no news to know how many of our crafts methods

have had their source in primitive countries with the majority of them coming from some part of Asia and the Near East.

During a year's traveling in Europe, studying and collecting art crafts during 1928, while in Madrid, Spain, I noted the immense interest in chip carving. The art shops were featuring chip-carving equipment and displaying many chip-carved boxes and articles in wood decorated with chip-carved motifs. In inquiring about the art, the answer seemed always to include the thought that it was national and that so many things in Spain, including antique furniture, were decorated with chip carving, gouge carving, or relief carving, mostly the use of small motifs used in repetition in many varying designs. We visited craft shops in Ronda founded and supported by nobility and endorsed by the Government where in one of several studios, boys, ages varying from 12 to 18 years, were doing beautiful chip carving over large surfaces, besides other more difficult types of wood carving.

Further studying the museum collections, it seemed evident to me that the art had come to Spain with the Moorish invasion in the early centuries and the Berbers who came with the Moors into Spain established their intricate art of carving not only in wood but in plaster and marble and stone. The Alhambra in Granada is a beautiful example of the use of the intricately repeated carved motifs into beautifully decorated large surfaces.

We find many beautiful objects still produced in Africa by the primitive negro tribes. The Berbers found throughout Morocco, originally descendants of the blue-eyed, fair-haired Libyans who brought with them the arts of decorating many materials, including pottery, leather, metal, wood, and textiles, are still the dominant craftsmen in Morocco, supplying much of the crafts for their Mohammedan rulers. Their trend of using small geometric motifs harmonized with the Mohammedan religion which prohibited the use of natural nature forms in decoration of any material or surroundings. It also conformed to the limitation of small surfaces, as Morocco is a country of small trees and but few meager forests and everything in wood is made up of multiple pieces of small wood. I am reminded of this whenever I see the small window shutter secured in Ronda, Spain, a little over a foot square, chip craved and made in Morocco by fas-

PEDRO deLEMOS

Director, Stanford Museum of Fine Arts Stanford University, California



tening twenty-one pieces of wood together. During 1934 when I was in Ronda a second time, I found that due to old age one of the old Moorish houses, left when the Moors were expelled in 1485, was being torn down and so I bought the little grilled window and it thereby is still in use now in my own home.

With the great interest now in our schools in occupational therapy, I am hoping that it will become more permanently a handicraft than ever before throughout our schools. It is particularly a desirable handicraft, as necessarily its design must be simple, and too much of our decorative design motifs for many years have been too complicated and intricate. So many times even the student who starts in doing chip carving or any type of carving becomes more skilled through practice and then to prove his ability as a craftsman executes an elaborately intricate piece of chip-carved pattern unrelated to the flat wood surface, and thereby the charm of simplicity disappears. In so doing, the whole beauty of chip carving has been "executed"-killed off. Decoration of any material requires restraint. It is not how much one puts in or how long it takes to do the craftswork but how well the "art idea" has been said or expressed. Neither length of accomplishment, nor quantity of expression has any value in rendering speech, literature, or music, and it certainly has ruined many an otherwise good sketch, painting, or work of sculpture.

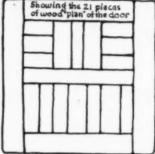
We know perhaps less of the art crafts of the peoples in Spanish and French Morocco than other parts of the Near East or Asia. Their arts are beautiful examples of the use of geometric motifs. Their Mohammedan restriction against nature forms has been a blessing in creating simplicity; and if more simple forms of decoration accompanied our achievement of using simpler general forms of objects to be decorated, then American applied arts would achieve international distinction.

While the accompanying full page illustration of Moorish arts and crafts may appear intricately decorated objects, on observation it will be noted that triangles, squares or similarly simple forms are carefully applied—beautifully spaced and arranged, forming other shapes and motifs adaptable to the space decorated. Even the finger-decorated pottery is made up of well-planned paint dabs.

Too, one will often note some apparent irregularity in a design which to the uninitiated will seem to be an error. If the reader will look closely at the pattern of diamond shapes on the metal tray at the top of the Moorish page, there will be noted two different "diamond" designs toward the center bottom section. These variations are purposely done by the devout Mohammedan craftsmen in harmony with their belief that "no one is perfect but Allah!" Many rugs woven for their own use, and sometimes those made for the "European" market, will somewhere reveal a similar "error." With the interest developed in chip carving throughout Morocco, note how with their ability to



Above is shown a chip-carved Moorish grill door from Ronda, Spain, where the Moors made their last stand in Spain. The chip carving is done on a panel composed of 21 smaller pieces of wood combined as shown opposite. The door above was brought from Morocco to Spain during the Moorish invasion.



chip surfaces, they even chip leather, as illustrated in upper left leather cushion marked A, a cushion in constant use in our home since 1934.

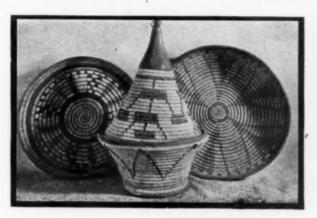
With the years of the Moorish occupation of parts of Europe, it is natural that other nations have had from time to time the chip-carved trend. We find many old and new examples of beautifully carved wooden objects in Holland. Some of the finest examples are the beautiful cloth pressing or "mangle boards" which every bridegroom at one time was supposed to carve for his bride-to-be. It is well known that part of the Dutch girl's dowry of the Island of Marken includes chip-carved decorated bridal shoes. I was told that if there were no such shoes carved by the groom "there would be no bride." Perhaps a similar idea could stimulate more handicrafts in America.

Russian and Rumanian craftsmen do very beautiful crafts work and have at times exported many fine examples of such articles.

The South Sea natives produce many chip-carved objects of utility. Their paddles are often chipped with all-over patterns and then filled with a white pigment, creating an artistic variation in chip carving. Too, the Scandinavian countries do chip carving which decorates much of their home furniture. Their large forests yield a wealth of wood and with their immense number of woodcraft possibilities chip carving has found many followers.





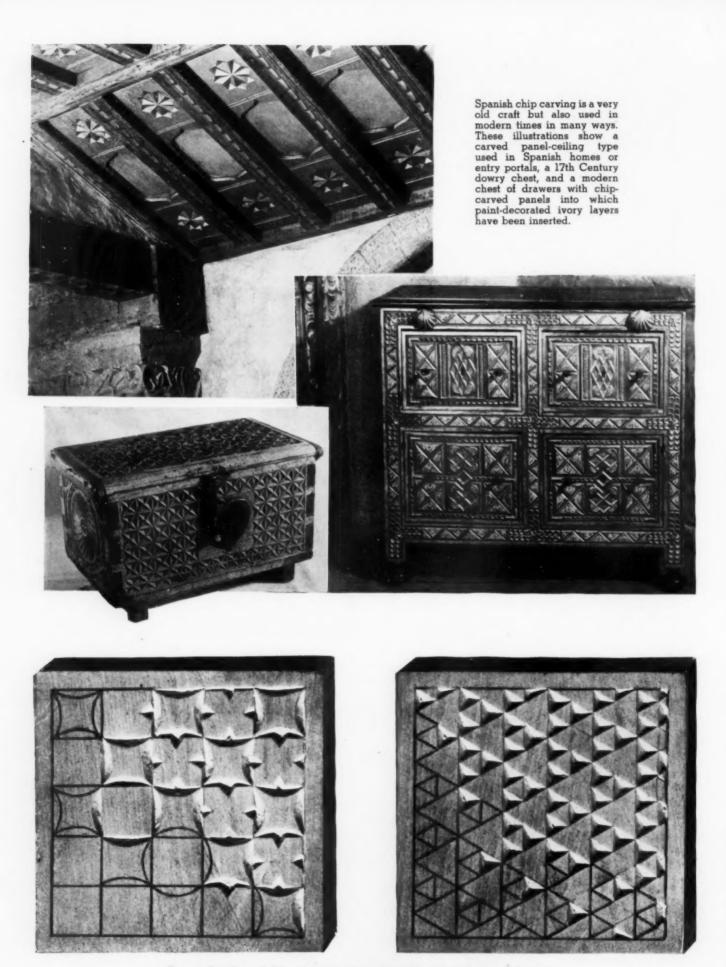




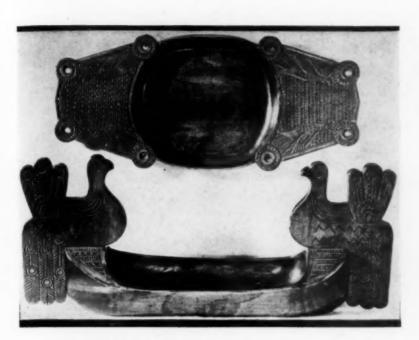


All of these leather, metal, basketry, textile, and pottery crafts of Morocco illustrate their affinity in pattern with Moorish and Spanish antique chipcarved materials. Figure A at the top is chip-carved leather! An ancient Moorish craft.





Two easily achieved chip-cut patterns for cutting with a sharp knife or safety razor blade on soft wood. The simplest patterns prove the most satisfactory by test of time

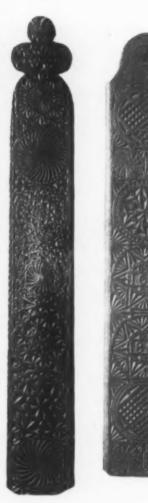


Examples of Russian chip carving,



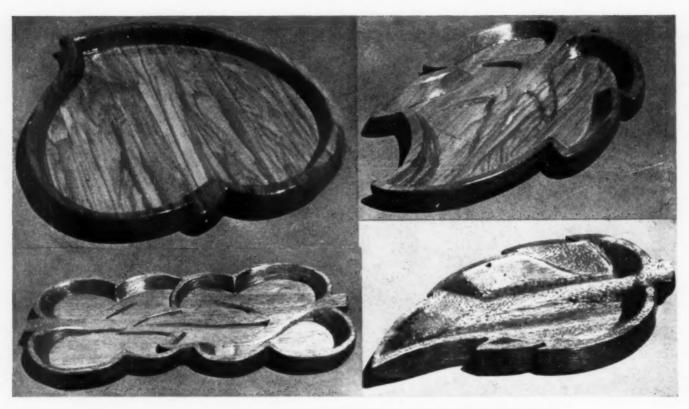
A chip-carved box from Celebese Island, near Australia



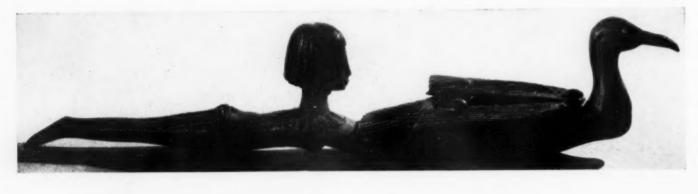






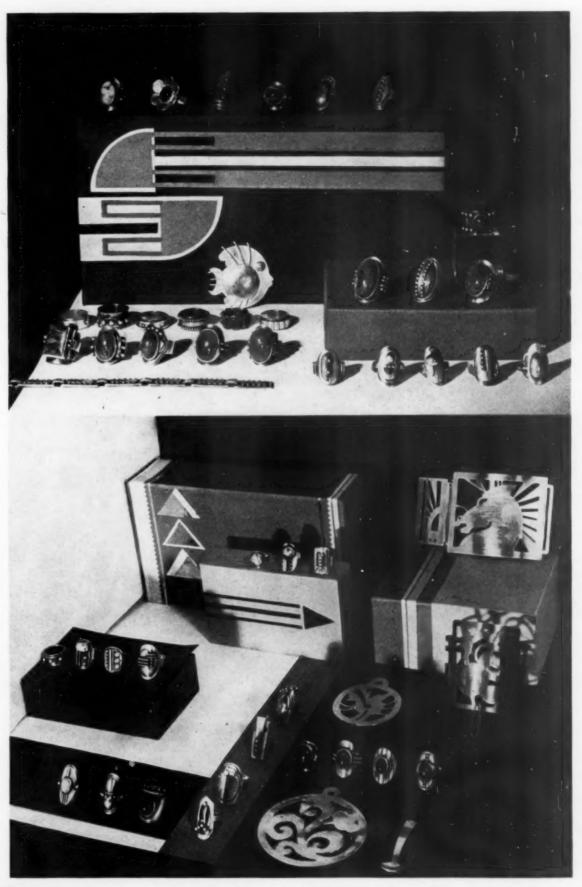


Modern leaf trays carved of Red Gum and Philippine Mahogany by students of Modesto High School, Modesto, California. Maude L. Barnet, Art Instructor



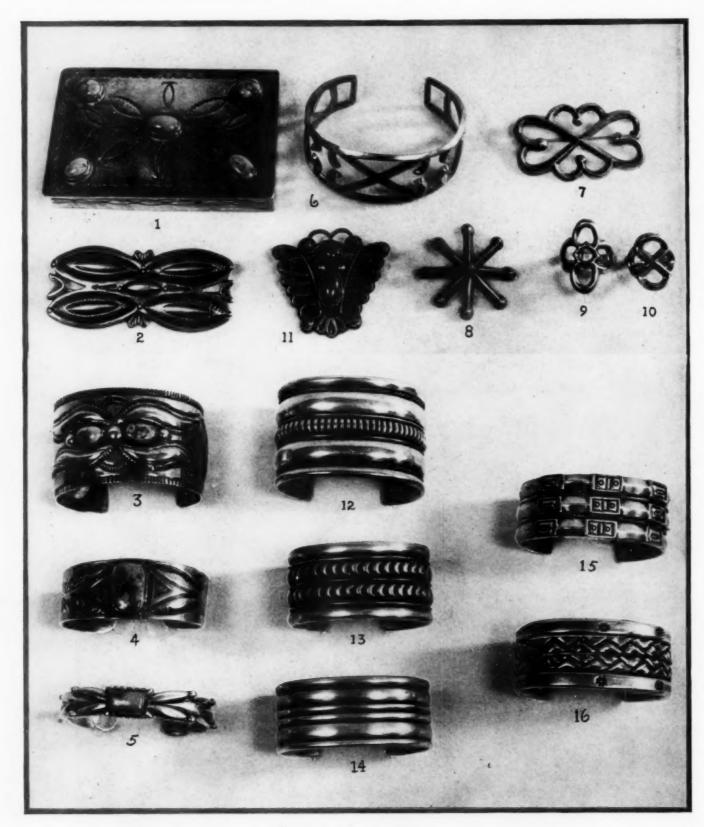


Two types of early Egyptian make-up spoons showing a beautiful application of figure and animal forms to wood carving, from the Louvre collection





EWELRY by first semester students of Ohio University. These are pieces designed by the students themselves for their own use. The only requirement was that the designs be original and of a construction suitable to limited equipment. The results show a remarkable use of simple design motifs which resulted in excellent modern jewelry design. The work was done under direction of Hazel Willis, Associate Professor of Design.



American Indian Jewelry

Proof that a wide range of technique and design may be employed in making jewelry with the very minimum of equipment

1. A box, hand stamped with metal die designs.
2. Squaw Pin which is used to fasten Indian women's skirts, combines stamping and repoussé.
3. Bracelet of old type set with turquoise and decorated with stamping and repoussé.
4. Bracelet with turquoise feature offset with stamped design on that background.

4. Bracelet with tarquoise testate of the state of the st

and soldered to flat background forms wing detail. The body is of two large turquoise while small turquoise fill the spots of the wings and antennae.

12, 13, 14. Particularly heavy and excellently executed bracelets made at the Indian School at Santa Fe, New Mexico. These pieces were filed and carved into flat pieces of very heavy sheet silver. The raised effect is from deep cutting not repoussé.

15. Three separate bands, carved and soldered together with a twisted wire beading between.

16. Four separate bands held at the ends by a soldered vertical strip. The two inner bands are of flat strips actually braided.

ANCIENT CERAMIC ANIMALS

from the Collections of the Louvre

An "Askos" in the shape of a duck, with particularly graceful lines and beautiful texture pattern. Southern Italy, IV century, B.C.

Another askos shaped like a stag. The fur is suggested by red and black spots and there are traces of gilding on the antlers.









A horseman from Cyprus, dated the beginning of the first millenium. The horse and rider seem to form one body and are made of terra cotta.

THESE examples of animal sculpture may serve as inspiration for classroom ceramic animals. The proportions, curves, and construction of these pieces are themselves a lesson in ceramics.

An earthenware statuette of a ram. Found at Susa directly beneath the Necropolis. It dates about 3000 B.C.



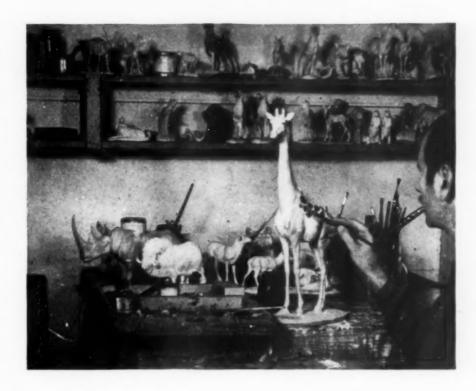
Two priestesses represented as musicians, these are of Syrian earthenware and come from the district of Damascus during the Greco Roman Epoch.



A riding deity of terra cotta. His hair is dressed after the fashion of the Bedouins and the cloak imitates that of a Roman Cavalry officer. From the II or Ist millenium.

A Man Ploughing, dates from the Archaic period in Boetia. The plough represented is very primitive. Both the man and the oxen are painted red, while streaks of red indicate the furrows.



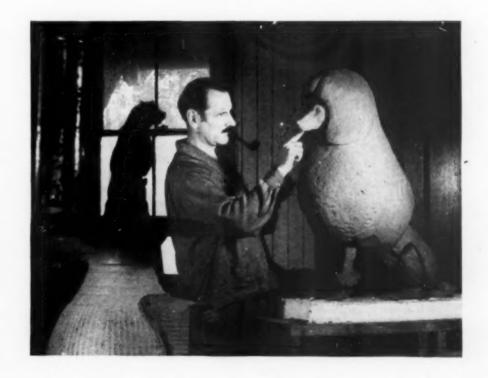


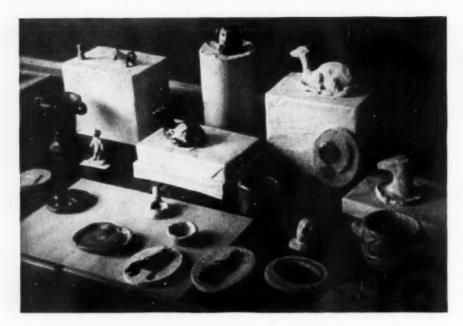
HEN the Railway Depot at Mahopac, New York, was abandoned for a newer station nearer the business district, the well-known sculptor, Louis Paul Jonas, regarded it as an ideal studio and accordingly occupies it now. The old pot-bellied stove, which, if it could talk, would tell some mighty good stories, now serves to warm Mr. Jonas rather than the patrons of the afternoon local. Trains still thunder by the old depot but they don't stop.

Mr. Jonas' specialty is animals. He makes models, coloring them in the minutest detail.

These perfectly scaled models go to schools and museums, who can ill afford life-size specimens.

Mr. Jonas embarked on this unusual venture in his unusual studio after thirty years of reproducing life-size animals for museum displays. Some of the full scale models he made for the American Museum of Natural History took as much as two tons of clay.





LEARNING ABOUT CLAY

JUNE OTTERNESS Sixth Grade Teacher MYRTLE E. SELL, Art Supervisor

> Lincoln School Albert Lea, Minnesota



LL TYPES of units that would correlate with other school subjects and at the same time prove interesting, instructive, and meaningful to the parents, were carefully considered by the P.T.A. of Lincoln School. After we by the P.T.A. of Lincoln School. After we realized the great importance of the part clay products have on the everyday life of boys and girls as well as adults, we found that a clay unit was our answer. We had the assurance of cooperation and the approval of their willingness to do research work on an individual problem before modeling a piece for the final display. They agreed that their choice of the original piece of work might change drastically from the first hasty plan.

cally from the first hasty plan.

PROCEDURE

All the possibilities of topics for individual research were listed on the board. From these, each sixth grader chose one that interested him. Each pupil gathered material from all available sources, organized it into a written report, and later presented it to the class in oral form. As pictures, books, molds, armatures, tools, china dishes were brought, all were displayed conspicuously.

Topics (many of which were accompanied by drawings) that ere selected for intensive study, are the following:

What is clay? What are the different kinds of clay? Where and when was clay first used? Where and when was clay first used?
How did news of its discovery travel from country to country?
What tools are used in clay modeling?
How is a potter's wheel made? Make one.
What is a mold? How do molds differ? How is each made?
Describe the steps necessary to complete a product in clay.
Explain the purpose of a kiln and firing.
What are glazes; what is their use?
Make sketches of brick patterns found in your neighborhood.
Locate the important potteries in the United States; in the world.
Make a pictorial map showing the location of the potteries. Make a pictorial map showing the location of the potteries.

Make a study of the clay deposit in your own city.

Using native clay model an object.

What is the difference between China, earthenware, porcelain?

Make a complete list of clay products in the stores; in the home. Which clay products do you use every day?
Who are the important sculptors of the past? of the present time? from Minnesota?
Works of sculpture that I have seen.
Works of sculpture that I like.

CORRELATION

Correlation with spelling, writing, geography, and history is evident; but correlation with language and reading dominated them. Vocabulary study was found necessary, the encyclopedia became practical, and the index became important. Better sentence structure aided in the unity of an organized report. Words had to be pronounced correctly. New words were introduced daily, and the meanings had to be learned. New words contacted by the class during this study are the following:

green ware kiln armature sculpture biscuit ware sculptor china manikin coil method taxidermy mold template earthenware porcelain glaze relief wedging

Correlation with art included many phases of learnings, especially the development of art principles already introduced in other units previously studied. These were:

When is a piece of clay work a good design?
When it has a pleasing structural design.
When it is suitable for the purpose intended.
When it is honest to the material from which it is made.

Decorative design was found less important than at first antici-

pated. Color was found definitely lacking in clay work and not of major

importance in this study.

Proportion was practiced in the discussion of various articles and in the modeling of individual work. All cut a model Greek wase and mounted them as a border for the background of the final display.

Drawings were included with many of the studies to clarify explanation.

Appreciation for china and other products developed.

Observation has increased to a large degree. Since the completion of the unit additional folios illustrating works of sculpture have been brought to class.

CULMINATION

The series of cuttings of Greek vases showing good proportion and structural design along with many of the mounted clippings, made an appropriate background for the clay display which had been arranged to advantage on a long table. Children helped with the arrangement and raised some of the objects in the round on various levels in order that all could be viewed without being handled. Varieties of subjects were included in the final display. Animals, such as heads of horses, dogs, camels, busts, figurines, and works in relief were common. Folding screens at either side afforded additional space for clippings. During the entire P.T.A. meeting two pupils demonstrated a piece of work, one in the round and the other in relief. A master of ceremonies gave a short résumé of the aim of the project and introduced each one of the eight speakers who presented a unified story. Many clarified the explanation with clippings and drawings.

Others who did not take part in the oral reports were included The series of cuttings of Greek vases showing good proportion

Others who did not take part in the oral reports were included in a quiz on the vocabulary previously cited. The remaining four of the class were in an adjoining room caring for the babies so that the mothers might attend.

The final summary was given by the supervisor on the important question, "What is a good piece of clay work?" Visitors and parents took time to read and look at books and the illustrative material displayed. They were interested in the concrete examples of work, in the demonstrations, in the variety of thoughts involved, and in the close contact this phase of art has with the everyday

It is not necessary to say this; however, we shall—this was a very popular unit with the children.

STARTING A CERAMIC DEPARTMENT

KATHERINE Z. MOYLAN

Augusta Lewis Troup Junior High School, New Haven, Connecticut



ERAMICS are becoming more and more a part of every school curriculum. It has become increasingly popular in the last few years. Many of the teachers in grade schools and junior high schools are interested in this phase of art, but many feel

that it is beyond their budget, and that their buildings are inadequate to accommodate the equipment.

If one has a mind to, it is possible to do ceramics in any of our public schools. The requirements are simple. First, sufficient interest and love of ceramics on the teacher's part; second, interest and cooperation from the principal. The children will take care of themselves.

A place in the building must be decided upon, such as a corner of the basement where there is light; an unused classroom (if one is lucky); a book or stock room; or part of the classroom itself. Shelves will be needed on which to keep the glazes. A clay bin, that is usually lined with zinc, may be substituted by a galvanized garbage pail with a good tight top. A stone crock with a wooden cover is excellent where classes are small. In addition, an ordinary wooden box is needed where dry clay can be stored. Tables may be used to work on, but it is a good idea to build a shelf about a foot wide, table high, around the walls, to be used as work benches by the children. It saves space, as it leaves the center of the room free. The wood may be of the most inexpensive kind, and the carpentry work done by the woodwork department. You will also need a "wedging board" which is another job for the carpenters. This is used, of course, for wedging clay and it should be nailed down to a table. It is a very important part of the set-up and the first thing the pupils must learn if they wish to have their "pots" come out of the kiln in one piece instead of many. The air must be expelled from the clay first by wedging and "spanking" it. Every pupil also needs a plaster bat on which to work. For use in the school they may be small, five or six inches in diameter. These are simple to make and the bigger boys like to make them. Oil an ordinary saucer and pour the wet plaster into it. When the plaster is set it will come off without any trouble. Do not use wood to work on. The water in the clay will split it and the clay piece dries unevenly on the bottom. The plaster on the other draws the water from the clay, enabling it to adhere closely to the plaster bat, and it will be level on the bottom when dried. Plaster is cheap; ten pounds will make enough for the class.

Modeling tools may be made from a dowel stick. A yard length of \(^3\)_4-inch material would be sufficient for a start. These may be shaped with a knife by the pupils to suit their own peculiar tastes and needs. Wire tools are more difficult to make, but they can be done by the children. I think, however, it is a good plan not to use any modeling tools at the start.

Glazes when mixed by the teacher are much cheaper, but the equipment necessary for this work takes money and a lot of time. In view of these facts, it is better to buy commercial glazes to begin with.

Last, but not least, is the kiln in which to fire the work. Chapters may be written on how to build a kiln. It may be built in the basement or outside of the building. It requires a person with a good knowledge and experience of kilns to make a successful job. However, an electric kiln can be purchased (with priority) and plugged in anywhere in the building without a permit from the Fire Department. They are clean, safe, and satisfactory for schools and hospitals.

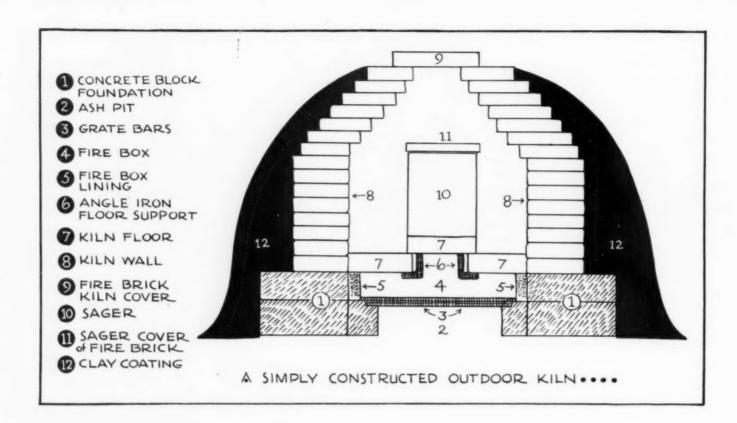
Raising the money for the kiln is perhaps the teacher's greatest concern, but it can be done. Some suggestions are: a skating carnival, a moving picture, a play done by the children or, still better, let the Ceramic Department do something. A profitable project might be a combined sale and tea for which a nominal fee is charged. Each child donates one work of art to be sold at the tea. With the support of the mothers and teachers, I believe that it would not only raise money, but stimulate interest in the Ceramic Department.

It is hard work, but it is not a thankless job. I know of no better place to make real friends with one's pupils. We share a common interest, because we are all anxious to see the kiln opened and to see the results of our efforts. For demonstration purposes I model a figure and carry that same figure through each step to completion. When the figure is fired, the children are as interested in the outcome of what I did as they are in the results of their own work. We are sympathetic with one another. Here there is not a "pupilteacher attitude," but just friends working together with a common interest.

Clay is a medium that lends itself to self-expression better than almost any other. It offers a release of one's inhibitions. The finished piece is one of permanency; so much so that mothers believe that it deserves a special place in the home.

One derives much satisfaction and pleasure from working in common clay.





DESIGN FOR A KILN LESTER GRISWOLD, Colorado Springs



OTTERY made at Ihduhapi was first fired during the season of 1942 when the "bean hole" method of bisque firing was demonstrated. Increased interest in pottery making has been stimulated and facilities improved this year by the addition of a kiln

built from fire brick and clays obtained locally. The construction detail of this kiln is shown in the accompanying illustration. During the first firing with wood and coke a temperature of 1800°F. was obtained. The bisqued pottery was produced in a sager made from flue linings.

MATERIALS USED IN KILN CONSTRUCTION

160 fire brick

- 2 pieces ½- by ¾- by ¾-inch angle iron-scrap 30 inches long
- 2 pieces 3/8- by 2- by 2-inch angle iron-scrap 36 inches long
- 4 pieces ½- by 1½-inch strap iron-scrap 24 inches long
- 12 8- by 8- by 16-inch cement blocks
- 1/4 sack cement
- 1/2 bag fire clay.

2 8- by 8- by 10-inch flue lining (sagar) 1 8- by 12- by 8-inch flue lining

KILN CONSTRUCTION

The foundation was built with concrete building blocks—laid up in cement mortar using a mixture of one part cement to five parts sand.

The fire brick lining was laid up with fire clay mortar—thinly buttered on joints. The outside was chinked with field clay.

FIRING METHOD

The air-dried pots were placed in a sager (made from a section of flue lining) covered with fire brick. A wood fire built under and around the sager was maintained for about three hours. A bag of coke (3 cubic feet, approximately) was placed in the fire box and on the kiln floor around the sager. The draft and top vent were kept open until the coke glowed at a cherry red, which required about one hour. The kiln was sealed by banking earth around the front openings, and closing the top vent with a fire brick and chinking with field clay. The banked kiln was left to cool over night.



REVIVAL OF HOMECRAFTS IN MANITOBA

AGNES DUFAULT



N THE Province of Manitoba, Canada, there flows a dreamy little river called the "Red." Dreamy, no doubt, because it must remember all those great pioneers of the West, like La Vérendrye, his companions, and all those who paddled this body

of water as a pathway to the West.

All along its bank stretches a little town which tourists might first think of as "sleepy." But since a few years it has become the centre of the revival of arts and crafts of the old Province of Quebec, where the ancestors of these French Canadian people come from.

How did all this come about? We shall soon find that it was due to the spirit of enterprise and courage of a society known as the Manitoba Association of Adult Education (French-speaking section), who brought back weaving and other crafts into the lives of the French Canadians of Manitoba. Its president, Father D'Eschambault, made successful trips to the East to bring back teachers and looms to begin courses in St. Boniface. The first courses were given to teachers in July 1941 with the help of the Department of Education and Adult Education, under the direction of two teachers from Quebec schools. At that time an Exposition was held, but most of the articles had been brought from Quebec.

Another exhibition of the works of Arts and Crafts accomplished by the people of Manitoba was held at St. Joseph's Collegiate through the month of July 1942. Among the various articles exhibited, one could admire paintings, photographs, sculpture on wood, pottery, mural tapestries, etc.



It might interest my readers to pay with me an imaginary visit to this display, symbolic of the ability and love of work of the French Canadian race.

In entering the room, visitors were struck by the variety and great number of the articles which ranged well over a hundred.

Perhaps the most admired object of all was the desk and bench made by a cleric, out of thousands of little pieces of wood. It is really a masterpiece of its kind.

A style which has become popular in the last few years and which may be called "painting with a needle," or "needlepoint," had several entries worthy of notice.

In the photography section, one could admire at length a series of photographs entered by Mr. Henry Lane, amateur champion of Manitoba. These pictures brought back to our minds the works of the great Masters. Many scenes of the foklore of Manitoba have been immortalized by Mr. Lane's camera.

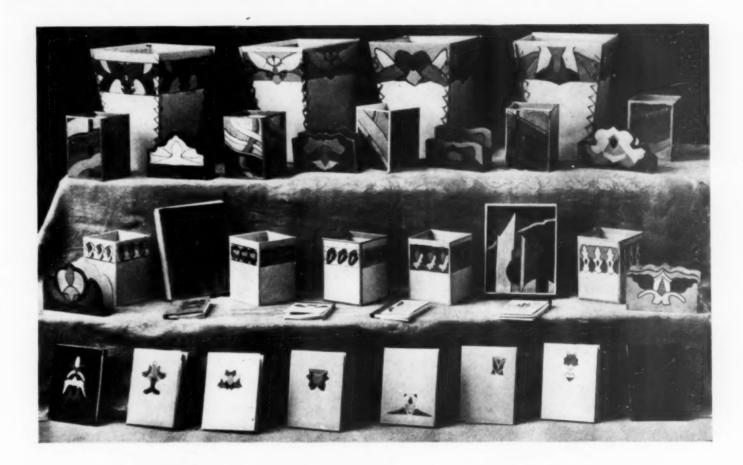
A wide array of interesting paintings also featured in the forefront and drew much attention by their variety of conception in the plan as well as in the execution, their sense of proportion, and their technique. A local artist had sent in some portraits of a very original style which she herself created. Little heads of youngsters with varied expressions, full of life and color.

In the adjoining room one could gaze upon magnificent samples of material woven on our looms, in the various parishes of Manitoba. Here we found towels, bedspreads, carpets, draperies, wool blankets, scarfs, cloth for suits and dresses.

In short, the exposition of Domestic Arts of 1942, was really Manitobian. The French Canadian women of this province have heeded the appeal of their ancestors to imitate them and make of their home the centre of their lives, the provider of their needs.

The loom, prized possession of the old women of Quebec, has come into its own once more in the French towns of Manitoba, Canada. The important part it will play in the lives of its people yet remains to be seen. But there can be no doubt in our minds that the revival of these Homecrafts by the French Canadian race will one day prove to be one of the greatest industrial assets of the Dominion as a whole.





CARDBOARD, PAPER, AND OILCLOTH

MILDRED L. CAMPBELL, Virginia, Minnesota



HE small boxes were made and decorated in a seventh grade class. We used bright colored strips of construction paper one inch wide to fasten the cardboard sides and bottom together, and to bind the top of the box. We painted the design

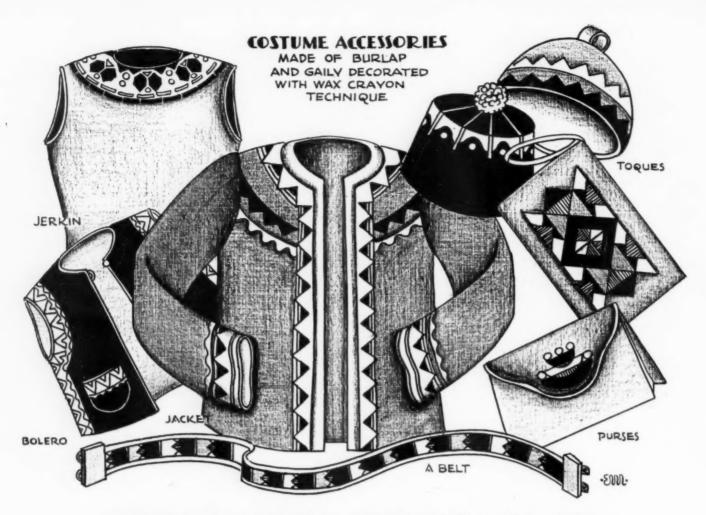
with tempera, on papers cut slightly smaller than the box to let the contrasting edges show nicely. We put two coats of white shellac over the tempera. It not only gives a brilliant appearance to the design, but protects it as well. We studied sequence of colors and color tones for the designs on the boxes in the upper row. All the designs in the picture are original.

The letter-holders were made in an eighth grade

class. They are made of two pieces of heavy cardboard tacked to a plinth of wood that is 6 by 2 by ½ inches. Each pupil planned the shape of his cardboard, made a design that fitted it, and chose his own color scheme. We used tempera paint directly on the cardboard and finished with two coats of white shellac.

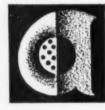
The note pads in the bottom row have cardboard covers bound in oilcloth. The design is painted with quick drying lacquer paint, which is the best thing I have found for oilcloth articles. All the other objects are made of cardboard and construction paper. The designs are original, and are painted with tempera. When thoroughly dry, the painted design is given two coats of white shellac.

The Editor of "School Arts" announces the need of a brief series of easily understood articles, well illustrated by photographs or drawings or both, on simplified artcrafts. The subjects desired are Pottery and Tiles, Weaving, Basketry, Bookcraft or Binding, Handcraft Jewelry. Double payment will be made for all accepted material on above subjects.



CONSERVATION PROJECTS IN ART

SISTER M. RUFINIA, Director of Art, St. Francis College, Lafayette, Indiana



FTER our high school students had thoroughly studied the fundamental principles underlying color and design, they were taught the application of those principles through the execution of a variety of practical art projects, with emphasis on the

contribution of art to national efforts towards defense.

For this purpose the studnets collected and brought to the studio a number of otherwise discarded articles. The first task was to cleanse and scour them.

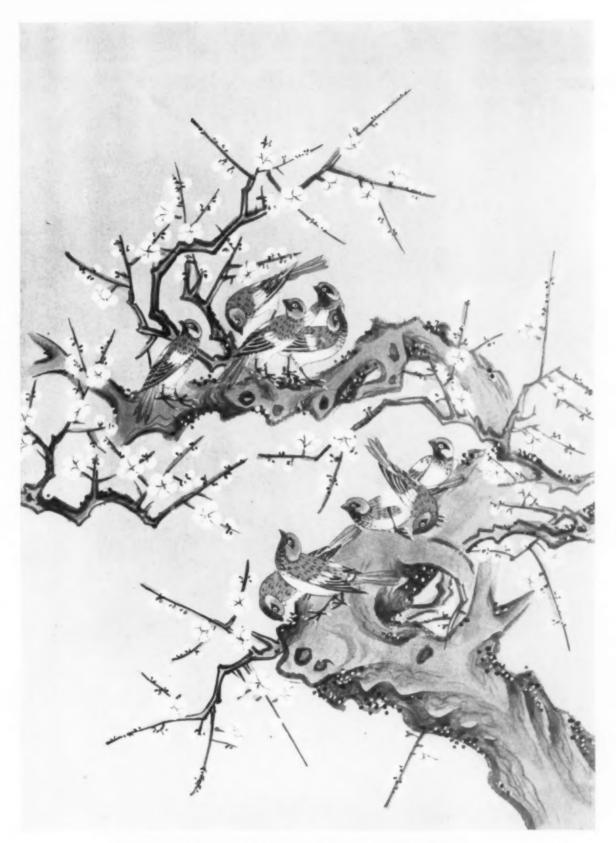
Then it was that some very interesting and pleasant transformations took place. One cheese box was transformed into a lovely sewing or work box. The outside of the box and the lid were covered with a red imitation leather (scrap material from a shoe factory); the inside of the box was lined with plain green tarlatan. The bottom was covered with burlap so that varnished surfaces upon which it might rest would not be marred. Then a stenciled design was applied to the top and a little iron curtain ring for opening was attached to the lid, which sets about an inch within the box proper. Binders' twine, covered with the green tarlatan, was used for cording around the bases of the box and the lid. Finally, the inside of the box was furnished with pockets of the same lining

material, for such conveniences as scissors, tape, and needles, and the inevitable pincushion was affixed to the inside of the lid. A very practical article, one that would likely be welcomed in any home, was thus economically made.

A large cheese box with lid became a comfortable hassock for milady's boudoir. The lid was fastened to the box and then padded. A cream colored rayon fabric, with stenciled design in green oil paint, was tacked to the edges of the lid. Cord made like that for the sewing box was next tacked on and, finally, an inexpensive upholstery fabric, daintly striped in reds, greens, and yellows on a cream background, was sewed to the cording tape in one and one-half inch pleats.

Even the unpretentious gunny sack was herocially advanced for design, make, and wear. One student wished to make a toque and jacket for herself. After thoroughly washing the material, she proceeded to cut out the jacket by means of a pattern made of brown wrapping paper. The lining was a plain brown cotton fabric. The student's original design was applied in wax crayon and then pressed and steamed into the burlap surface. The toque, of very simple construction, matched the jacket in design.

Another student desired a jerkin. She proceeded



A free brush example of direct painting by Chinese artists. Sometimes such subjects are produced by two or three artists, one doing the branches, another the birds, the third artist doing the blossoms. Other subjects would be handled similarly, in order to produce groups of the same subject rapidly.



Scenes of two ancient Chinese historic events painted in China with enamel glaze in colors on thin copper plates. Used as inset panels on a table screen, the entire eight sections of the screen containing forty panels.



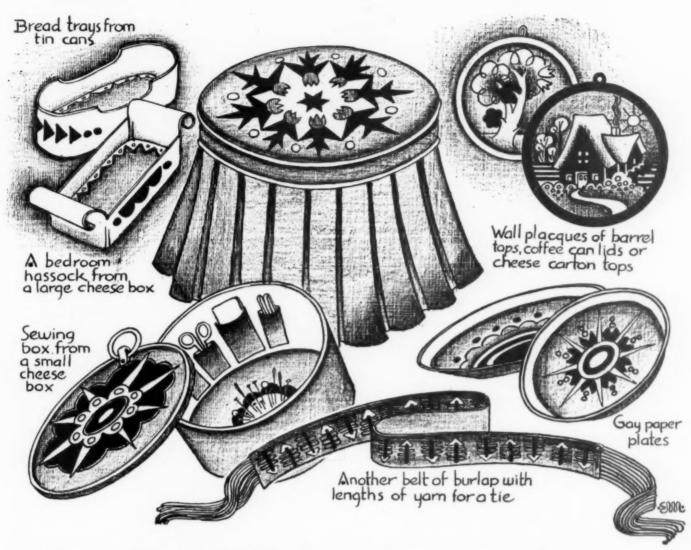
Shallow porcelain dish from Austria decorated with ceramic glazes depicting a "Fairy Village."

The total design is a successful example of the application of a decoration within a circular space.



Decorative fired tiles are made and used as applied art to handicraft and building purposes in many countries.

The above group includes examples as follows: Top: Mexico and Holland. Center: England and Italy. Bottom: Small sizes from Spain. The Ship subject: From United States of America.



as did the student mentioned above, with pattern and original design, but she used oil paint as her medium for applying the design.

A lovely belt of the same prosaic material was desired by a third student. She cut a three-inch strip of the material, planned a pretty design involving a pleasing color scheme, and executed her work in the wax crayon process. The ends of the belt were finished with a yarn basting stitch, leaving enough yarn on each end for tying.

Still another student attempted the making of a purse, and now she has a beautiful as well as useful accessory for her spring ensemble. The purse has the brown gunny sack lining, and a talon zipper to which a hand strap of the material, with a beautifully proportioned design in geometric figures and analogous color harmony, was attached.

All of this spelled metamorphosis: cheese box—a boudoir hassock, the lid a wall plaque; gunny sacks—jackets, belts, and purses! And every one of these artistic creations by high school students is beautiful and practical and can give service to the owner for many years.

Odds and ends of wool yarn, a piece of linen toweling, tin cans and lids, wooden barrel tops, and paper plates, all were among the material collected for the mighty purpose of "defense."

Some of the students made purses by weaving various all-over patterns into pieces of loosely woven canvas, according to the principles of color and design. They assembled the parts, linings, and zippers at home and then brought the lovely completed purses to school to be displayed at the state and local exhibits.

Experiments were made with various other articles; a piece of linen toweling was hemmed at either end and a tiny one-eighth inch border of double hemstitching was made about an inch and one-half from each end. An attractive cutwork pattern about six inches wide was executed at one end. This made a lovely guest towel.

The long despised tin can suddenly became an object of genuine respect. Tin cans were turned in, cleansed thoroughly, polished brightly, and finally neatly converted into useful bread trays. Three-ply wood scraps were cut into oval shapes for bottoms and these were painted bright red in enamel, oil, or poster color, with a coat of clear shellac. The shape of the trays was decided upon and cut from the flat pieces of tin with tin shears. The bottom edges were fastened to the wood with carpet tacks on the inside of the tray; the top edges were rolled over to prevent cutting the fingers in handling the tray.

The tin lids from Karo and other common cans were changed into delightful wall plaques. These were

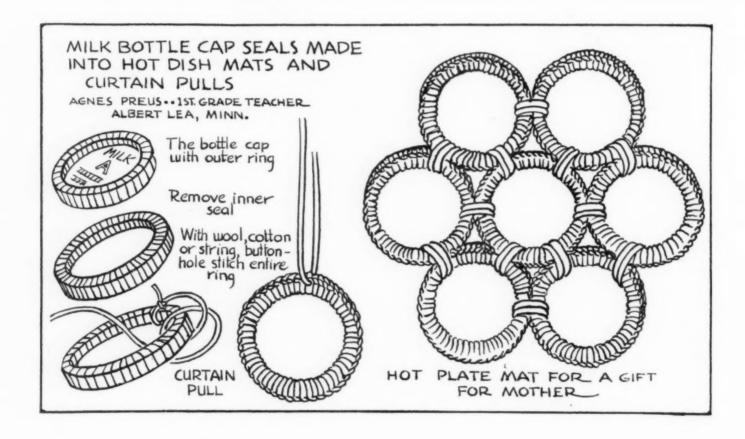
first coated with orange shellac and conventional and abstract designs in harmonious hues or simple landscapes were painted upon them in enamel or oil. Then tiny eyelets were punched near the top of the design or the scene in which to insert a hanger.

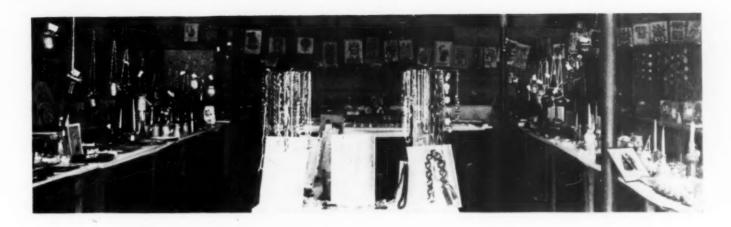
Wooden lids were similarly employed. The lid from a coffee barrel was transformed into a charming landscape picture in oil and mounted attractively in a home-made gesso frame. A simplified recipe for making uncooked gesso is the following formula. Mix one part of good furniture glue with one part of white lead. Add enough plaster of Paris to make a thick paste. This paste can then be directly applied to the wood and built into an appropriate frame.

If oil color is not available, one may work the barrel top in wax crayon, poster color, or pyrograph a design or landscape upon it.

A designed service tray is more interesting than a plain colored one. Therefore, two students made original designs and applied them to trays of burnt sienna color with enamel paints in cream, blue-green, and black, with little touches of gold paint. These looked very pretty and were equally practical. Other students were interested in making designs for paper plates. The designs were transferred to the plates with wax crayon or poster color and a coat of shellac was added to make the plates waterproof. One young lady designed and finished six such plates, each one different in both design and color.

One need not think long to discover the educational and cultural values accruing from the execution of these projects for "defense." The students learned the facts about color, the principles and requirements of good design, both structural and decorative and, best of all, they discovered how easy it is to find materials from which to make beautiful, useful, and practical articles and to be happy and resigned in the emergency use of them. A work of art does not depend upon the expenditure of money, but upon selective judgment. They observed that articles of both utility and ornament can be made through the utilization of old and discarded objects that may be found in kitchens, basements, rear yards, garages, or stores. Any object, however simple, if it is made in accordance with the correct principles of color and design, is yet a work of art.





ART AID TO THE WAR EFFORT

SYLVIA COMLEY MATHESON

Director of Art, Middleboro Public Schools, Middleboro, Massachusetts



VALUABLE experience in Art Education with a practical as well as an esthetic value was carried on in the Middleboro schools.

First, members of the art classes collected all kinds of discarded materials which could be converted

into saleable articles from homes and merchants of the town. Pupils and classroom teachers cooperated whole-heartedly, and during the school year hundreds of articles were made, ranging from simple, but beautiful, bottle vases in the lower grades to redecorated, reclaimed furniture in the senior high school. All pupils in the town were represented at a series of bazaars held in the various schools and culminating in a joint Junior-Senior High School Bazaar here pictured. This was held in a vacant

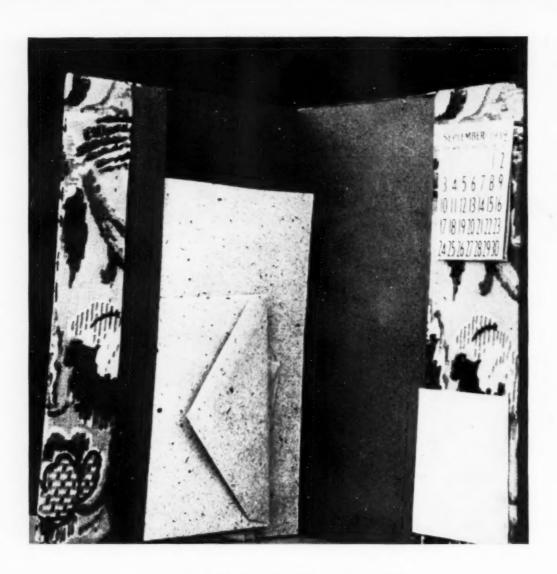
store contributed for this use by the owners. The combined sales from all schools amounted to \$1,000 which was turned over to the Junior Red Cross organization of the town for its War Activities Fund. Patrons were amazed at the objects of both beauty and usefulness made from scrap materials. All articles were either for use in the home or to wear. The interest of the pupils, and the educational value of creating these articles, made the art program in the schools interesting to adults in the town. Naturally, such a project demands days of planning and hours of experiment, but Mrs. Matheson and the teachers feel that pupils actually learned much by this planning and doing. The Junior Red Cross motivation, unity of purpose of the Art Program in all of the schools, and artistic outcomes made the project worth while from many angles.

A Great Art Need in Our Country

There is a great art need in our country, the United States, for encouragement and impetus for better design in our industrial and commercial art products. European governments award titles and bonuses to their distinctive craftsmen. France devotes a special room in the Louvre to the work so honored and purchased each year. Throughout this war England has annually continued its highly coveted honor of "R. D. I.," Royal Designer for Industry, awarded by the Royal Society of Arts, a distinction equal to the award of R. A. in the fine arts. This year's awards included the "R. D. I." to a textile designer, an architect, a metal craftsman.

Our painters, sculptors, etchers may attain the N. A. or A. N. A. awarded by the National Academy in New York, but no other artists. Art achievement equally attained in any material deserves equal honors.





A WRITING CASE

BEULA M. WADSWORTH, Art Hobbies Workshop, Tucson, Arizona



EACHERS of little children welcome gift problems that are at once useful, glowingly attractive, and easy to make. Here is one which was developed by an elementary school teacher, Mrs. Lucy Hunter, one suitable both as a personal gift

almost anyone would enjoy as a desk accessory or convenience for travelling luggage and as a salable item children would love to make and contribute toward a Red Cross bazaar or similar organization needing to raise money for the war effort.

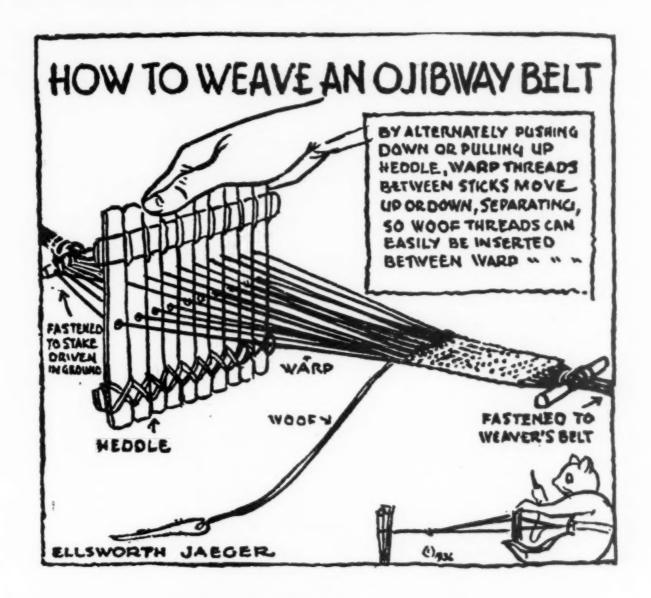
The foundation of this writing case is blotting paper, large office blotters, cut to a size making the least waste and folded in the middle for the hinge with the sides folded over to form pockets for stationery, as shown in the accompanying photograph.

Gay cretonne which might be store remnants or leftovers brought from home by the children provides the jacket to fit over the blotter folder. This is hemmed and hand-stitched at the top and bottom of each side pocket. A color harmony exercise is involved in combining blotter and cretonne colors so that there is a color common to both.

Tape or cord in suitable size and color is measured to go around the case and tie. It can be held in place front and back by sealing wax or yarn stitchery. Incidentally, the ends of the ties can be ornamented by beads, buttons, or tassels.

The last detail is supplying the case with stationery including that for V-mail and gluing on such items as a calendar, memo pad, and an envelope for postage stamps, and a compact, flexible case is complete.

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THE OJIBWAY LOOM

ELLSWORTH JAEGER, Buffalo Museum of Science, Buffalo, New York

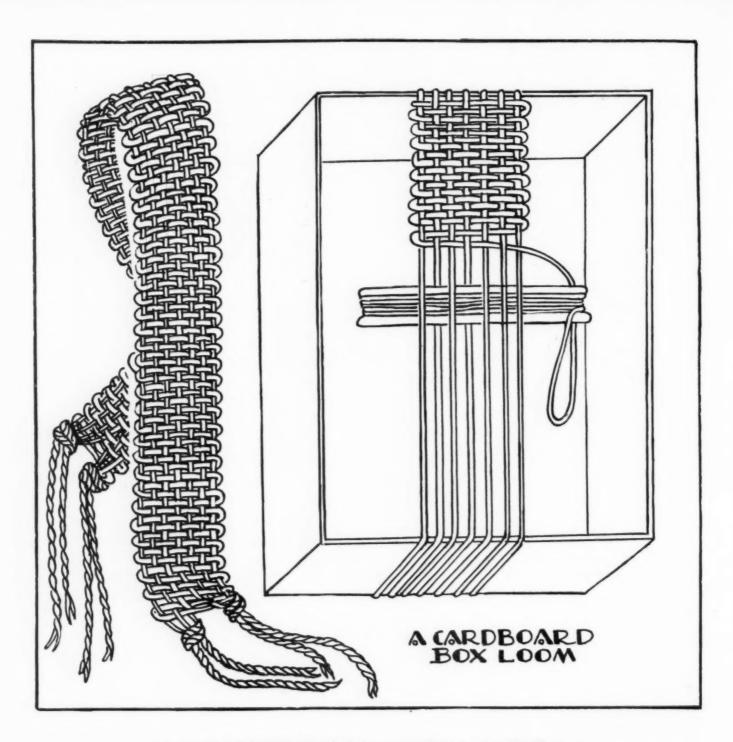


VER popular among the Ojibway Indians was the weaving of sashes and belts. The drawing shows one of several methods of weaving a belt. The mechanical aid in this case is easily made and simplifies the weaving a great deal.

The "heddle," as shown in the illustration, is made of a number of fit sticks lashed firmly side by side on two cross bars. Through the centre of each stick a hole is burned with a red hot iron, which makes a smooth hole, preventing the wool yarn from traying. The "warp," as shown, is threaded alternately through the holes and in between the sticks. Both ends of the warp strings are then tied, the farther end being fastened to a stake and the nearer end to the belt of the weaver. The "woof" or cross thread is fastened to an outside warp thread and pushed between the two rows of warp threads formed by the heddle.

By alternately pushing down and raising the heddle a new weaving space is automatically created, so that all the weaver need do is to push the woof thread back and forth.





A CARDBOARD BOX LOOM

EDYTHE FERRIS, Philadelphia, Pennsylvania

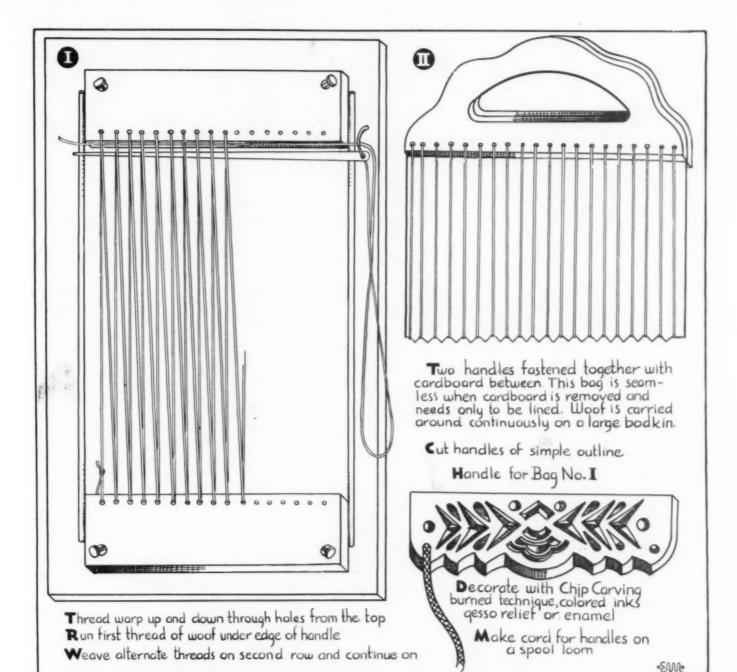
OW TO weave a belt or hatband on a cardboard box. Any clean box or box lid will do.

Use three heavy and two thin pieces of string for the warp. Each one about a yard long. Tie them around the box at the back with a bow. Arrange the strings in order heavy, thin, heavy, thin, heavy.

Cut a shuttle from cardboard $\frac{3}{4}$ by $3\frac{1}{2}$ inches long. Wind weft thread about shuttle. Weave with colored wool, string, or rags cut into thin strips. Slide the warp around the box as you use it up, weave until you have about 20 or 30 inches. Take it off the box. Tie the end

of the cords in groups of twos and threes.

With twine for a warp and about a dozen warp threads and cut rags you can weave a doll's house rug the same way.



ALL-IN-ONE BAGS HELEN C. YEAGLE, Supervisor of Art, Flemington, New Jersey



HE hand-carved or decorated tops for the bags become a part of the loom on which the bags are woven. The wool bodies woven in this manner eliminate the usual tedious side seaming and finishing off before the woven fabric can be used.

The first type was more difficult to finish off but easier to weave, while the second style, in my opinion, may be more tedious to weave but was a more finished job when completed.

We took seven- or eight-inch wooden scraps from the manual we took seven- or eight-inch wooden scraps from the manual training lumber room, white pine for carved tops and harder woods for the decorated—applying paint, colored inks, or burning designs with the pyroite-pencil. As shown in Figure 1, the handles were tacked firm to a board at a distance to suit the individual needs for the size bag, it being folded in half when completed. The holes for the warp to be strung through were bored with a drill and then heavy twill cord the colors of natural wood was carried. up and down until all holes were threaded. On the natural colored handles we found this looked better and did not stretch, and made a firm base through which to weave the wool woof, packing it down tight if a heavy woolen fabric was desired, or left loose if the warp threads were to show through. I believe fingers are better to get the feeling of the beading or packing. It is wise to precede these lessons with a study of stripes and plaids to acquaint students with the many varying effects that may be gotten from the different uses of the same colors. Students who used the same colors had very different looking bags. The lining must be heavy and firm to retain the shape of the bag. Bits of sateen from our costume room were used.

ssary to place the metal rods at each side of this bag It was nec to prevent it from drawing in narrow as we wove down. This added width was just enough to use for the side seams.

As shown in Figure 2 the circular bag was woven over a cardboard frame inserted between the bag tops. The cardboard can be shaped in any manner suitable to the style desired. When the entire shape was covered the cardboard was pulled out from inside the bag and the bag was complete and ready to line. This process eliminated the sewing to the handles and the side seaming. A very complete procedure and finished job without the usual finishing of woven fabrics and then attaching the handles.

Note: Many other variations were created from this idea:

 Leather bodies attached to the wooden tops.
 Chamois bodies decorated with colored inks to match handles.

3. Heavy oilcloth painted to make large knitting bags.



LOCK PRINTING ON FABRIC is demonstrated by a student of Tuley High School, Chicago, Illinois



MAKING CURTAINS

NORMAL J. BLANCHARD
Arts and Crafts Teacher
Berkshire School for Crippled Children
Pittsfield, Massachusetts



HIS unit was developed and carried to completion in an unusual situation, an ungraded school for crippled boys, but it could well be carried out in any rural school or even in a graded school. It grew out of a definite felt need of which

the boys themselves were aware. The afternoon sun beat into the room, causing a severe glare on the work tables and making the room very warm. Various remedies were suggested but the idea of putting up curtains seemed to be the most satisfactory one.

The principal aims and objectives of the teacher can be stated very briefly: 1. to make a set of service-able curtains which would be as attractive as possible; 2. to teach some of the fundamental principles of design; 3. to arouse in the pupils a feeling of interest and pride in their room; 4. to carry over this interest into other phases of room decoration; 5. to develop in the boys the ability to work cooperatively and together on a group project.

Preliminary planning on the part of the teacher involved only the permission of the supervisor to "go ahead." However, for the children preliminary planning was much more detailed. Various materials had to be studied, prices compared, possibilities for designs discussed, and experiments made as to medium and colors. One lesson was spent in finding out what makes curtains good ones. We arrived at the conclusion that for our schoolroom good curtains would keep out the glaring sun but would not obstruct light. They would not cost too much and would be easy to launder. They should be hung in such a way as to be drawn tight or pushed back quickly and easily. They should be simple and give a "workshop" air rather than a "dollhouse" look to the room. For all these reasons we decided to use muslin, which would be made up into straight curtains and hung on metal rings on a wire. The boys measured the windows and ordered the right amount of material.

The pupils were unanimous in deciding that they wanted a design on the curtains instead of merely dyeing them. We talked about all the different methods of applying a design—coloring with crayons, tie-dye, applique, outline embroidery—and decided in favor of some untried textile paints. After a great deal of experimenting we picked out stencilling as the most satisfactory method for us. The boys made airplane silhouettes to use for stencils and laternated Spitfires and Aircobras which they insisted on working over until they were as authentic as the plane spotters' manual. The planes were painted in blue with a narrow stripe of peach below.

Very detailed instructions came with the textile paints. We read these over in class and then worked out on the blackboard all the steps we had to follow. The teacher left these on the board while the printing was in process and as a step was completed it was checked. After a short demonstration of the painting process the boys set to work. Because it takes quite a bit of space to lay out the curtains and tack them over white blotters only three boys could paint at once. They were very cooperative about waiting for their turns and doing other work while waiting. They did all their own washing, ironing, and pressing. Sewing on the metal rings was a thankless task, but the boys had races to see who could sew them on the fastest.

They were all highly critical of the results when the curtains were finally hung, and they are quite sure they could do a better job if they had the chance to try. They offered to make curtains for the other school-room if the teacher there wishes to have them.

From the teacher's standpoint the unit was a success. The problem of glare has been eliminated. The room is a much more attractive place in which to spend five hours a day. The boys have become so room-conscious that they keep it tidy and neat without constant reminders from the teacher. They have developed an interest in room decoration as a whole and this has given the teacher 'leads' into units for the future.







Hen and Chicks

Dandelion

NATURE'S HINT TO THE DESIGNER

WILLIAM S. RICE, Art Instructor, Oakland, California



HE designer who would draw his inspiration from natural forms is ever on the lookout for motifs from which to create new forms of beauty. We hear about and see much abstraction in design nowadays, but if we analyze some of these

abstract designs we may frequently trace their source to the creations of Mother Nature herself.

I would no go so far as to say that we should accept ready-made, naturalistic subjects as designs; because designs must be the invention, or arrangement of the artist himself, usually based on some aspect of nature or geometry; or, as someone has aptly expressed it, "Art is Nature seen through a temperament."

Nevertheless, natural forms in some instances come so close to being designs that we cannot help marveling at their rhythmic, geometric forms that we constantly pass in our daily walks across vacant city lots, meadows, or even in the home garden.

All art students and designers, especially, are familiar with the classic rosettes of ancient sculpture, based largely on the Acanthus leaf or floral forms. These were commonly used by the Romans in decorating the columns and ceilings of their temples.

I wonder how many students of design have ever noticed common weeds that the learned botanist classifies as biennials? Let me explain: Biennials are plants that spend one year in making a rosette, or star-shaped mat of leaves, which blossoms one year and dies the next. A circular, geometric arrangement of leaves, with stems radiating from a center forms what the designer calls a "rosette."

These "natural rosettes" which the naturalist, William Hamilton Gibson, calls "winter rosettes," are the humble offerings of nature to which I should like to call your attention. Very few art students are aware of the existence and, fewer, of the beauty that resides

in these "winter rosettes" that closely hug the frozen earth and grow in beautiful, circular clusters. I love to think of them as "earth stars," although I am aware that name is given to a species of fungus growth, by the botanist. My "earth stars" may even be found in the vegetable garden. The turnip, radish, lettuce, dandelion, and an old-fashioned, succulent border plant, known to all of us as "hen and chickens." In fact, these so called "hen and chickens" come under this class and are so symmetrical in structure that one can almost fancy them to be green roses or water lilies. But regular as they are, they must be first translated and organized by the artist, before they can be considered a design.

To find the most beautiful and rhythmic of "earth stars" you need only search among the commonest weeds, notably the various members of the thistle family with their beautifully cut and prickly foliage. They are often so perfectly geometrical in arrangement that the art worker could almost use them just as they are without recourse to design or conventionalization, the liberty that occasional leaves take being the only thing to consider.

Some of the commonest weeds found in almost any locality that cannot fail to interest you in your search for "earth stars" are the feathery leaved peppergrass and the evening primrose which is remarkable for its perfectly symmetrical leaf clusters, forming a beautiful spiral star. Others are the moth mullein, the hiding place of which may easily be disclosed by the dried twigs, dotted with its globular seed vessels. At the base of last year's dried stems, you may find a flat, circular mat of lush, green leaves patiently awaiting the coming of spring to start in its second stage of growth. Another is the milk thistle which at maturity is a very disagreeable thing to handle, but as a rosette it is very beautiful indeed. The plantain rosette, also a very common specimen, is a perennial, renewed from year to year from the same root. Most of the "earth stars" of which I have told you are not hard to find in almost any locality, if you are an enthusiastic nature lover.

Several of the illustrations accompanying this article are not attempts at conventionalization; but the plants were drawn directly from the growing plants as informally arranged by nature.

Let us see how we may derive and apply some of these "earth stars" to articles of use and beauty. Design is nature organized and simplified, or streamlined, if you please. Consequently, in order to utilize natural forms we must translate them and adapt them to the shapes of the objects and materials which we wish to decorate. Designs based on the circle usually radiate from the center. In order to design circular forms it is helpful to begin by using our knowledge of geometrical drawing and lay off circles with the compass and then divide the circumference into a number of equal arcs-four, five, six or eight being the usual numbers. The points are then connected by straight lines so as to produce a star. It is assumed that the student is familiar with this procedure. If he is not, reference must be made to a textbook on plane geometry or one on elementary mechanical drawing.

Select a plant, as the dandelion, which is common everywhere, and make a careful pencil outline study of

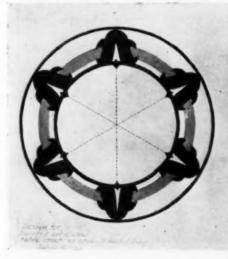
a typical leaf. Trace the more pleasing half, fold the paper and transfer this to the other half and you will have a bi-symmetrical unit. Make a few alternations to simplify some of the details and then retrace it before applying it to the geometrical layout, which is usually referred to as the "anatomy of pattern."

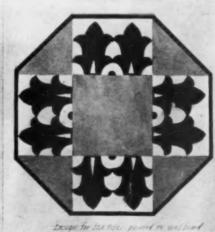
Another method that has always been found practical in my classes is to fold a piece of rather stiff paper, trace the leaf design thereon and cut it out with the scissors. This cut-out is usually spoken of as a "templet" and is a most convenient form to use for repetition or manifolding. Tracing around this is much easier than transferring from a tracing—the result does not vary so very much except it is apt to be more regular, or uniform, than the former. Designs may be outlined with pen and ink and filled in with either water color washes or poster colors.

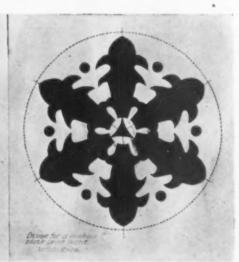
To see beauty in common things is indeed a rare gift; but this faculty may be cultivated if one has but the eyes to see and appreciate nature's humblest offerings. Many students fail to notice the beauty in lowly weeds and often exclaim in surprise after seeing them drawn or painted, "I never dreamt of seeing such beauty in common weeds. Nature certainly gives us some plain hints when we are at a loss for design motifs."

AN ALL-OVER
TEXTILE PATTERN
showing a use of several plant star motifs

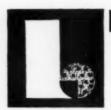












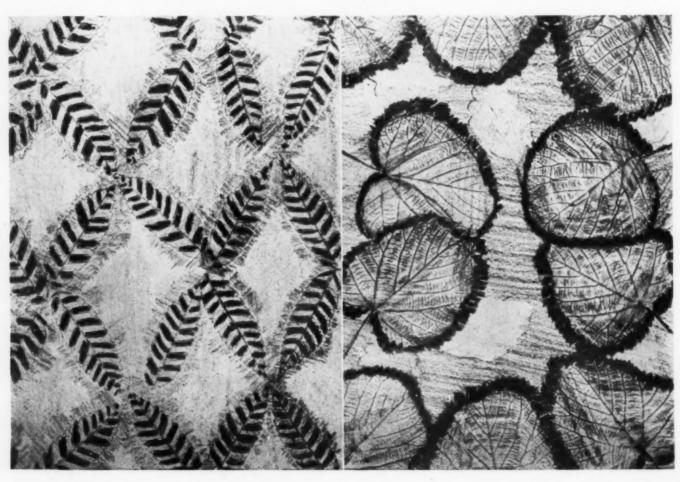
EAVES STIMULATE DESIGN

MYRTLE E. SELL, Art Supervisor Alberta Lee, Minnesota

Many original designs with interesting color combinations developed in our fifth grade classes as a result of experimenting with crayons, paper and leaves.

To secure this effect, place a paper on top of a leaf (vein side up). Stroke with a crayon in a planned direction, or use flat side of a small crayon. Move leaf to form desired design, and continue process. Replace leaf with a new one of similar size and contour when one becomes wilted. This is a good problem for fall or spring art work.

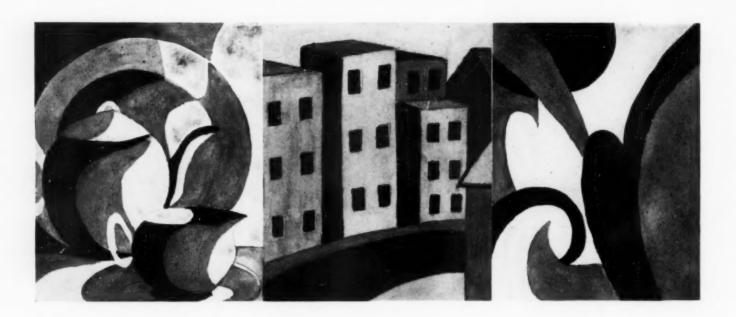
The samples of designs were made by fifth grade pupils of Miss Hermina Otterson, Ramsey School. Because of the interesting and varied results, 18-by 18-inch squares were cut in a similar manner, and later applied to cloth intended to be used for pillow tops. These were Christmas gifts to mothers.







DECORATIVE arrangement of the woods' carpet—autumn leaves, nuts, acorns, and various toadstools. Nature's arrangements are always a key to design. The design was made by a Dutch child in one of Holland's schools.



DESIGN FOR BEGINNERS

MIRIAM R. HOLLWAY, Supervisor of Art, Ludington, Michigan



INDING myself faced with the problem of teaching a diversified group of students, some of whom had taken three semesters of art under a former teacher, some who had come into high school from country schools where they had had little or no art, and

some who had come from city schools, but none of whom had a clear idea of what a design was, or how to make one. We had been working on still-life compositions, and seasonal scenes, and I soon found out that the terms of "composition," "balance," and "harmony" were unknown to my classes. The greatest fault seemed to lie in an inability to compose an interesting arrangement of lines and forms to make a unified whole.

As a preliminary step, I had each make a color wheel (even this was news to some); and as a supplement, we made color blending charts, starting with each color in its lightest value and working down to the deepest tone, and adding colors until all the colors on the wheel had been tried out. This was done with both crayon and water color, and provided a much needed experience for most of the students.

I prepared an outline of the unit with definite requirements, and specific directions for the type of work to be done. This outline method gives the student a guide to follow, and eliminates much explanatory discussion while permitting each to work at his own speed without wondering what comes next. We discussed designing in general, and I was careful to explain at the beginning that this work was planned only as an introduction to the elements of design, and

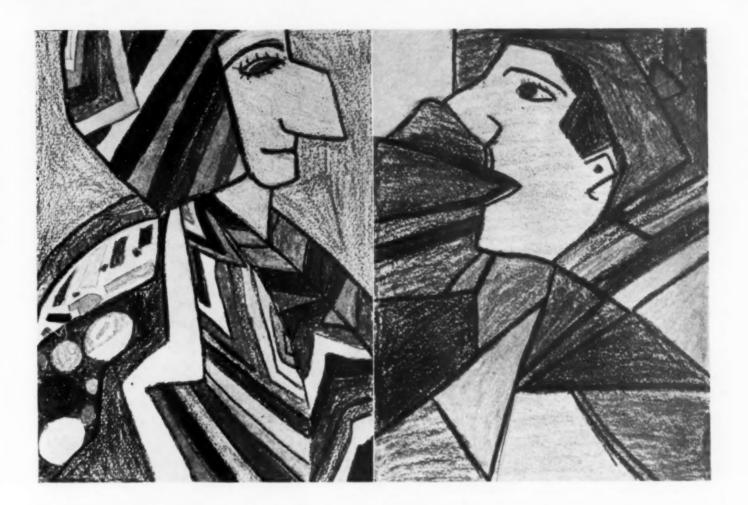
that what we were doing was only a small part of one phase of designing.

The unit was set up to consist of nine plates, and to stress the combination of different values, the first four were limited to black, white, and gray. Plate one was an abstract design using only straight lines; plate two, using only curved lines; and plate three, combining straight and curved. Plate four was a combination of these, using a still life motif, and the term "conventional" was introduced.

Plate five followed the conventionalized form, and a monochromatic color scheme was employed. The subject for this was a country scene. Plate six repeated the former, with a city street scene as motif.

Plate seven introduced a more imaginative approach with the subject of a musical composition. The problem was to select a composition and compose a design that would express it. "Story" type music was recommended, such as "Danse Macabre," "Golliwog Cake Walk," "March of the Wooden Soldier," and others. No limitations were put on the use of colors, but it was suggested that a few colors used with imagination and discretion would permit more thought on harmony, and aid in the rhythm by repetition. Plates seven and eight were designs for a play program and a book jacket.

As an introduction to design I found this unit very helpful, especially in acquainting the students with the terms so much used in art work. Now when I criticize work for faulty values, lack of balance or poor composition, the student knows what I am talking about. As a corollary benefit, the students have learned to have more respect for the appearance of the work they hand in as "finished."



EXPERIMENTS IN DESIGN CARMEN A. TRIMMER, Supervisor of Art

Pupils of Miss Mamie Coleman, Franklin School, East St. Louis, Illinois



UR 8th grade obtained some unusual results by experimenting with lines and spaces, and by using their imagination to find pictures and designs.

Any size paper may be used, and any medium for color. We used cream manila paper, 9 by 12 inches, pencils, and crayons.

First we divided the paper into two unequal spaces, using any sort of line. Then we divided the larger space into two unequal parts; we repeated this five, six, or more times, stressing variety of line and spaces.

We then looked at our lines and spaces five or ten minutes to "see what we could see," turning our paper to the right, left, upside down, etc., to find a design or picture.

After finding some promising lines and spaces like houses, heads, birds, animals, trees, or people, we added more lines, when necessary, and outlined our design.

Each pupil decided upon his own color scheme and colored his design.

By experimenting we hope to develop better designs and better color schemes.

The unusual results were rather surprising. The whole class was quite enthusiastic about the finished design.



IMAGINATIVE DESIGN

MARION MODENA, Art Supervisor Flandreau Public School Flandreau, South Dakota



F IT'S creativeness you're after, here's how! And with few labor pains. The supplies needed are few, and the results gratifying.

Equipped with 12- by 18-inch sheets of newsprint and soft leaded pencils, I told my students to make

large continual lines sending their pencil marks in all directions on their page. I encouraged them to make their lines cover a large area, and dark enough to be easily seen. After a few minutes we stopped and half closed our eyes to discover what pictures the scribbles might hold.

I had put them in the mood by discussing with them the pictures seen in clouds and the branches of the trees. One student told about the figures he had found on their kitchen linoleum. They also inspected scribble drawings I had made so they could see the possibilities.

Soon chuckles came from all parts of the room as they discovered queer little creatures. Rabbits, faces, gremlins, puppies, popped out of the maze.

To make them more vivid, we emphasized the lines we wanted by tracing over them heavily. Sometimes it was necessary to add an eye or draw a line to make the picture complete.

We blacked the back of the drawings and traced them onto colored construction paper. Each student selected a color he thought suited to his subject.

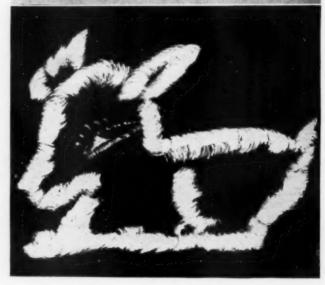
Instead of painting them in solid, we practiced leather edge strokes on newsprint with long brushes and tempera paint. The students learned that the best results were obtained when their brush was fairly dry and the paint fairly thick. After sufficient practice, we made our final paintings.

This project afforded them much enjoyment. Unconsciously their imagination and observation powers were strengthened. For weeks after students would come to show the scribble drawings they had made on their own initiative.









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and instructive unit. . . Other illustrations and references to sculpture are given on pages 119, 120, and 121; and on page 124 is a design for a kiln, if any readers are ready to go all the way in ceramic art.

★ Continuing the Craft program in this December number, may I refer briefly to a "Revival of Homecrafts in Manitoba," by Agnes Dufault, and ask you to note particularly the illustrations on pages 125 and 126. The story of the revival of arts and crafts in the old Province of Quebec is not only thrilling, but is of the most educational and industrial importance. . . . Then to the display of work done under the direction of Mildred Campbell, Virginia, Minnesota, in cardboard, paper, and oilcloth . . . The "Art Aid to the War Effort," by Sylvia C. Matheson, Director of Art, Middleboro, Mass., an artistic and most valuable project . able project . . . and, finally, the contribution of Beula M. Wadsworth, "A Writing Case"; Ellsworth Jaeger, "The Ojibway Loom"; Edythe Ferris, "A Cardboard Box Loom"; Helen C. Yeagle, "All-in-One Bags"; Normal J. Blanchard, "Making Curtains" - and this is of particular interest for it was a unit in an ungraded school for crippled boys. The idea was well planned and has splendid possibilities for any school.

Before laying aside this number, it will be well to read once more the Editor's notes on pages 127 and 131. They are important and may be profitable.

THE JANUARY NUMBER

★ Practical Projects in Home Decoration; a New Englander in Old England; Home Plans and Color Schemes; College Handicraft Club Promotes Home Crafts; A Seed is Planted in New Hampshire; The World's Greatest Art; Creating

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Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing Teachers Exchange Bureau, 101 Printers Building, Worcester 8, Mass... and enclosing a three-cent stamp for each item requested.

* If you will write to School Arts and ask for T.E.B. No. 441-D we will see that you get a Color List and Prices of the New Colored Inks put out over the name of Ray Dew. The claims for these inks, 24 different colors, and the uses to which they may be put, are such that every teacher of art should know about them and give them a trial We have heard good reports from some of those who have used them.

* The Metropolitan Museum of Art has published its annual catalogue of Christmas cards and gifts. Thirty-six new subjects reproduced from the collections are described and illustrated. Some of the books, portfolios, and other gifts sold by the Museum are also described in the catalogue. Those conveniently situated should visit the Holiday Shop of the Museum and see the extensive stock of children's books and books on art subjects, as well as these beautiful Christmas cards. If you wish, School Arts will be glad to see that you have a catalogue. Ask for T.E.B. No. 442-D.

* The Latham Foundation for the Promotion of Humane Education is again promoting a Victory Poster Contest, the 20th Annual event of this character. The importance and value of this Contest to all grades, all schools, and individuals alike is not to be minimized. The purpose of this particular Contest is to consecrate all we have to our Country and its abiding principles; the first prize in the form of War Bonds and Stamps, as well as certificates of merit, are of great value; the supreme prizes, which are Scholarships in leading Art Schools, are donated by the generous cooperation of the Art Schools interested, and are invaluable. This Victory Contest has the approval of War Savings Department of the U.S. Treasury, the Office of Civilian Defense, National Red Cross, and other national organizations. The Contest is under the direction of Mr. John deLemos, Art Director, Box 1322, Stanford University, California. There are very definite rules and regulations which are necessary to be followed by all entering this Contest, which may be had by writing Mr. deLemos, or asking School Arts for T.E.B. No. 443-D. Closing date for the Contest is March 1, 1945.

A BOOK TO BE PRIZED

"Christmas," the American Annual of Christmas Literature and Art, edited by Randolph E. Haugan, and published by the Augsburg Publishing House, is once again one of the unique volumes of the holiday season. With a rare appreciation for the best in story and illustration, Mr. Haugan has assembled an original and beautiful collection of fiction, information, poetry, music, and art about the Christmas season for this 14th edition. As in former years, the Augsburg Publishing House has faithfully reproduced the



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rich color values of the fine art and photography. While the spiritual meaning of the holiday permeates "Christmas," the book is never solemn or dull. It has humor, pathos and beauty in its stories. It is a mine of interesting and valuable information relating to Christmas and its observance in this country. The front and back covers reproduce in full color two beautiful paintings by Lee Mero, portraying episodes of the Christmas story. Within these resplendent covers are three original Christmas stories, eight articles, seven poems and five carols. In addition, many distinguished examples of art and photography from leading private collections and museums are reproduced.

The 1944 Annual will carry the American holiday spirit to thousands of service men and women who won't be home this Christmas. The book measures 10½ by 14 inches, has 72 pages, and comes already packed in its gift envelope, ready for address and postage. The gift edition is still \$1.00, the library edition, \$2.00.



All books for review should be mailed to Book Review Editor, School Arts Magazine Stanford University, California

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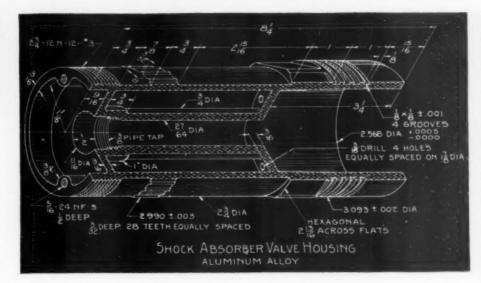
The book contains 71 pages and is 61/4 by 91/2 inches in size.

HOW TO TEACH, by Claude C. Crawford, Ph.D. Published by Southern California Book Depository, Los Angeles, California (3936 Beverley Blvd.). Price, \$2.50.

A book for the upper grade and secondary teachers. The author states in his very modest preface that its text in methods courses has been used in such form for about sixty such class groups, and very few students ever went to sleep in the class. The contents of this book covers many subjects in a cheerful direct manner, from "Getting a Teaching Position" on through Teacher-pupil Harmony, Motivation, Appreciation, Teaching, Project Teaching, to its twenty-seventh chapter on Winning Professional Advancement.

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School Arts, December 1944



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County of Worcester, J so.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Paul F. Goward, who having been duly sworn according to law, deposes and says that he is the business manager of THE SCHOOL ARTS MAGAZINE, and that the following is, to the beet of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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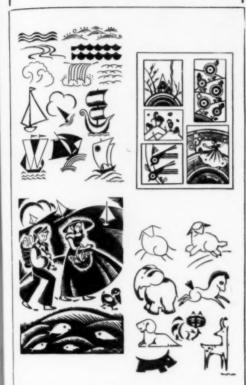
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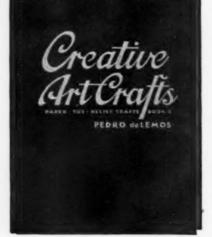
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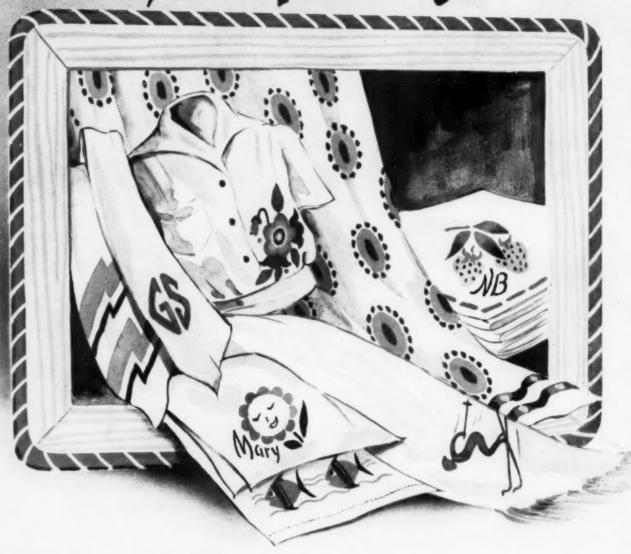
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